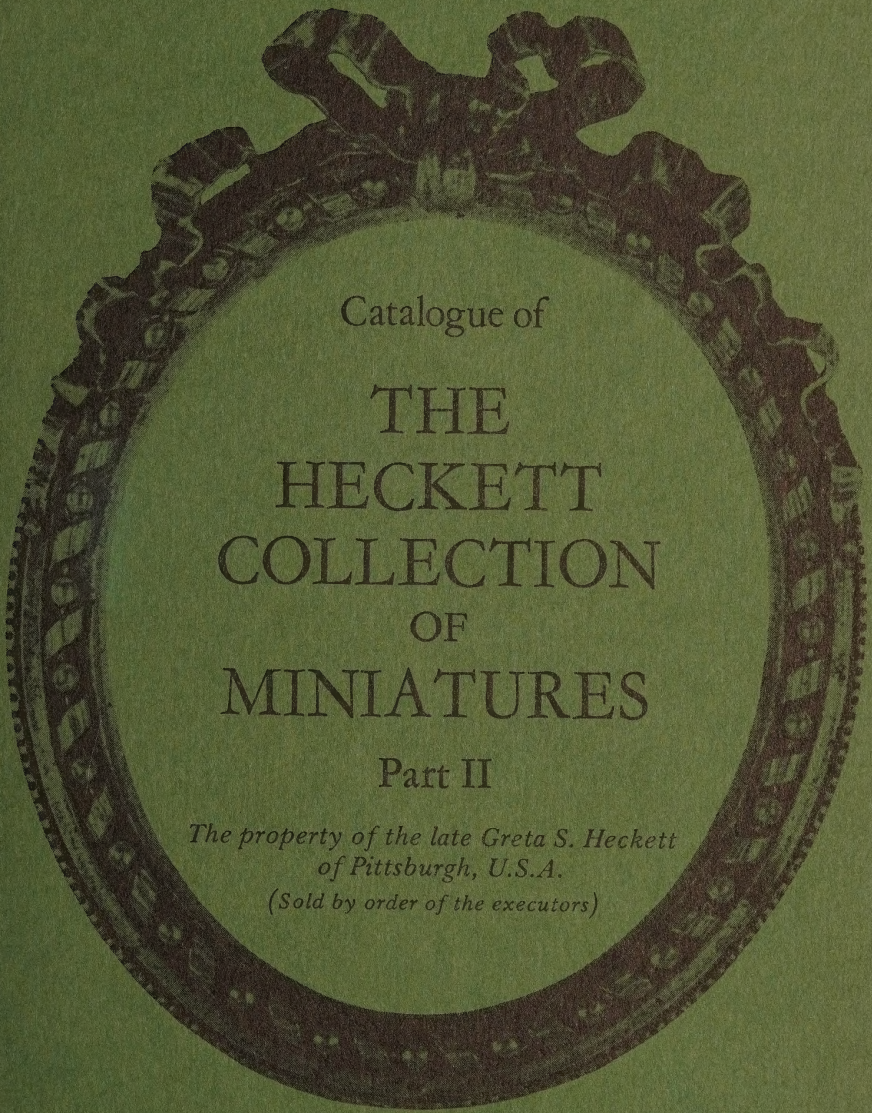
SOTHEBY'S

34-35 New Bond Street, London W1A 2AA



Catalogue of

THE HECKETT COLLECTION OF MINIATURES

Part II

The property of the late Greta S. Heckett of Pittsburgh, U.S.A.

(Sold by order of the executors)

Day of Sale:

Monday 11th. July 1977 at 11am. precisely.

SOTHEBY PARKE BERNET GROUP

United Kingdom

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(For Overseas Auction locations and Representatives see inside back cover)

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Terms of Sale by Auction
With the exception of Wine, Coins and Medals our commission payable by the vendor is 10% on all lots sold. On all such lots a premium of 10% on the hammer price will be payable by the buyer. For Wine, Coins and Medals the commission payable by the vendor is 15% (with in the case of Coins and Medals a minimum charge of £7.50 per lot). No buyer's premium will be payable on these lots.

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For vendors planning to send property to Sotheby Parke Bernet & Co. in London we are happy to quote both reserves and make payment in the currency of their choice. Also, if requested, we will buy currency forward at the rate of exchange prevailing on the day immediately following the sale.
*i.e. outside the United Kingdom, Channel Islands, Gibraltar, Isle of Man and the Republic of Ireland.

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In order to avoid delay in clearing purchases Buyers unknown to us are advised to make arrangements before the sale for payment or for references to be supplied. If such arrangements are not made cheques will be cleared before purchases are delivered.

Commission Bids
If instructed we will execute bids and advise intending purchasers. This service is free. Lots will always be bought as cheaply as is allowed by such other bids and reserves as are on our books. Commissions, when placed by telephone, are accepted only at the sender's risk and must be confirmed before the sale by letter or telegram.

Valuations
We undertake valuations for Probate and Insurance for which our fees are:—
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Sotheby Parke Bernet & Co.

ESTIMATES

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The prices below are intended as a guide for prospective purchasers. Any bid between the listed figures would, in our opinion, offer a fair chance of success. However, all lots, depending on the degree of competition, can realise prices either above or below the listed estimates. It is always advisable to consult us nearer the time of sale as estimates can be subject to revision. If instructed, we will execute bids and advise intending purchasers. This service is free and all bids are treated in strict confidence. Lots will always be bought as cheaply as is allowed by such other bids and reserves as are on our books. The estimates quoted below are exclusive of 10% premium payable on the hammer price.

Sale of MINIATURES
Monday, 11th July, 1977 "HECKETT" II

Lot	£	Lot	£	Lot	£	Lot	£
101	80/120	132	600/800	163	400/600	194	200/300
102	60/80	133	1000/1500	164	300/400	195	200/300
103	60/80	134	80/100	165	150/250	196	500/600
104	70/90	135	500/700	166	60/80	197	600/800
105	150/200	136	800/1200	167	250/350	198	200/300
106	40/70	137	1500/2500	168	300/400	199	300/400
107	60/80	138	400/600	169	700/900	200	250/350
108	60/80	139	200/300	170	800/1000		
109	100/150	140	3000/4000	171	500/700		
110	120/180	141	800/1200	172	500/700		
111	50/70	142	2000/4000	173	800/1000		
112	70/90	143	800/1000	174	150/250		
113	60/80	144	1200/1800	175	200/400		
114	120/160	145	2000/3000	176	500/700		
115	200/300	146	800/1000	177	120/150		
116	150/250	147	1500/2000	178	200/400		
117	100/200	148	800/1200	179	1000/1500		
118	300/500	149	80/100	180	1000/1500		
119	60/80	150	500/600	181	120/160		
120	150/250	151	2000/3000	182	100/150		
121	200/300	152	6000/8000	183	200/300		
122	Refer Dept.	153	300/500	184	150/250		
123	600/800	154	500/700	185	250/300		
124	6000/8000	155	500/700	186	500/700		
125	2000/3000	156	1500/2000	187	200/250		
126	2000/3000	157	3000/5000	188	200/300		
127	2000/3000	158	1500/2000	189	500/700		
128	200/300	159	2000/4000	190	150/250		
129	800/1000	160	700/1000	191	3000/5000		
130	250/300	161	700/900	192	2000/3000		
131	600/800	162	400/500	193	200/300		

Lot	£	Lot	£	Lot	£	Lot	£

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"HECKETT" II

Date _____

Please bid on my behalf at the sale of: MINIATURES

on (date) Monday, 11th July, 1977 for the following Lots up to the price mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves, if any. I agree to comply with the Notices and Conditions of Sale as printed in the Catalogue. I understand that in the case of a successful bid a premium of 10% will be payable by me on the hammer price.

Lot No.	Title or Description	£ Bid price (excluding premium)

PLEASE USE BLOCK LETTERS

Name _____

Address _____

Telephone No. _____

In order to avoid delay in clearing purchases Buyers unknown to us are advised to make arrangements before the sale for payment or for references to be supplied. If such arrangements are not made cheques will be cleared before purchases are delivered.

ADVICE TO BIDDERS

If instructed we will execute bids and advise intending Purchasers. The service is free. Lots will always be bought as cheaply as is allowed by other bids and reserves. Commiss bids, when placed by telephone, are accepted only at the sender's risk, and must be confirmed by letter or telegram.

Please use the bidding slips provided and check Lot numbers and descriptions.

Always quote the code name of the Sale Catalogue.

Please bid as early as possible.

'Buy' bids are not accepted. The limit you leave should be the amount to which you wo bid if you were to attend the Sale.

Each bidding slip should contain bids for one sale only.

Alternative bids can be placed by using the word 'OR' between Lot Numbers.

Should you be a successful bidder you will receive an invoice detailing your purchases and giving instructions for payment and clearance of goods.

Unsuccessful commission bidders will be advised.

PLEASE CHECK YOUR BID

ILAP84-D1749

THE HECKETT COLLECTION OF MINIATURES

PART II

From the Estate of the late Greta S. Heckett, Pittsburgh, U.S.A.
(Sold by order of the Executors)

16th AND 17th CENTURY MINIATURES

including

A lady aged 31 *by Nicholas Hilliard, dated 1576*
A young child holding a parrot, *Continental School, 17th Century*
A nobleman aged 33 *by Nicholas Hilliard, signed and dated 1572*
A nobleman *by Isaac Oliver, signed and dated 1617*, within a blue enamel case
Mary Fairfax, later Duchess of Buckingham, *by John Hoskins, signed and dated 1658*
Sir Geoffrey Palmer *by Thomas Flatman, signed and dated 1663*
Sir George Wakeman, Bart., *by Nicholas Dixon, signed*
King Charles II *by Nicholas Dixon*
Queen Catherine of Braganza *by David des Granges, signed*
Lady Anne Fanshawe *by John Hoskins, signed and dated 1657*
Robert Kerr, 4th Earl and 1st Marquess of Lothian,
by Peter Cross signed and dated 1667

18th CENTURY MINIATURES

including

A small collection of sketches *by John Smart*
Arthur Wellesley, 1st Duke of Wellington,
by Simon Jacques Rochard, signed and dated June 1815
Anne, Countess of Mountnorris, *by Richard Cosway*
Mrs. Charlotte Anne Edmonstone *by John Smart, signed and dated 1788 I*
A Mogul Prince *by John Smart, signed and dated 1787 I*

which will be sold by auction by

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Day of Sale
Monday, 11th July, 1977, at 11 a.m. precisely

In sending Commissions this Catalogue may be referred to as 'HECKETT II'

On view at least two days previously (not Saturdays)

Illustrated Catalogue Price £3.00

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Glossary

The forename(s) and surname of the artist	In our opinion a work by the artist
The initials of the forename(s) and the surname of the artist	In our opinion a work of the period of the artist which may be in part his work
The surname only of the artist	In our opinion a work of the school or by one of the followers of the artist or in his style and of uncertain date
Ascribed to	A traditional attribution
Attributed to	Tentative attribution of recent date based on style
"Italian School", "Spanish School", etc. (without date)	In our opinion a work executed at a later date than the style might suggest
"Signed"	Has a signature which in our opinion is that of the artist
"Dated"	Is so dated and in our opinion was executed at that date

All references to signatures, inscriptions and dates refer to the present state of the work.

When an artist's forename is not known the appropriate conventional term in this glossary cannot be used. A series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

When in the Catalogue a reference to literature or a certificate is given the opinion is that of the author(s) or the authority(ies) referred to unless otherwise shown.

All other terms are self-explanatory.

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pplicable to all property except Impressionist nd Modern British Paintings, Books, Manuscripts, rints, Numismatic Items, Wines, Spirits and igars.

In these Conditions:—
"Sotheby's" means Sotheby Parke Bernet & Co.
"the hammer price" means the price at which any lot is knocked down to the buyer;
"the premium" means the premium payable by the buyer under Condition 6 below;
"the aggregate price" means the aggregate of the hammer price, the premium and any Value Added Tax chargeable on the hammer price and the premium.

The highest bidder shall be the buyer. If any dispute arises the auctioneer shall have the absolute discretion to settle it and to put any disputed lot up again. Sotheby's act as agents only except (a) to the extent they are stated wholly or partly to own any lot and (b) in respect of any obligation to repurchase under Condition 8 below and (c) in the retention of the premium referred to in Condition 1 above. They have full discretion to refuse any bidding, to divide any lot, to combine any two or more lots and to withdraw any lot or lots from the sale without in any case giving any reason.

3 No person shall offer any bid (a) less than £1 or (b) less than 5% higher than any previous bid or such other amount as the auctioneer may in his absolute discretion direct.

4 All lots are put up for sale subject to any reserve price imposed by the seller. Where there is no reserve price

(but not otherwise) the seller has the right to bid either personally or by any one person (who may be the auctioneer).

5 Immediately the lot is sold the buyer shall notify his name and address to Sotheby's and, if required:—
(a) provide bank and/or other references; and
(b) pay down 50p in the pound (or such other amount as Sotheby's in their absolute discretion may determine) in part payment of the aggregate price,
in default of which the lot or lots purchased may be immediately put up again and resold.

6 The buyer shall pay a premium of 10% on the hammer price (together with any Value Added Tax chargeable in respect of such premium). By the making of any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot Sotheby's will receive from the seller commission at their usual rates in addition to the said premium of 10%, and assents to Sotheby's receiving the said commission.

7 All lots are sold as shown, with all faults, imperfections and errors of description. Subject to Condition 8 below, neither Sotheby's nor the seller are responsible for errors of description or for genuineness or authenticity of any lot, or for any fault or defect in it howsoever caused. No warranty whatever is given by Sotheby's or any seller to any buyer in respect of any lot and any implied conditions or warranties (except, in the case of the seller, those implied under Section 12 of the Sale of Goods Act, 1893 as amended by the Supply of Goods (Implied Terms) Act 1973) are hereby excluded.

8 (1) Subject to paragraph (3) below, if within five years of the sale of any lot the buyer gives notice in writing to Sotheby's that the lot sold is a deliberate forgery and returns the lot to Sotheby's in the same condition as it was at the date of the sale, and it is established that the lot is a deliberate forgery, Sotheby's upon being satisfied that the buyer has and is able to transfer a good and marketable title thereto free from any liens, charges or encumbrances, will either rescind the sale and refund such of the aggregate price as has been received by them or will repurchase the lot for such a sum as when added to the amount of any Value Added Tax chargeable thereon shall equal the aggregate price paid for the lot by the buyer.
(2) "A deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source which is not shown to be such in the Catalogue description and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description.
(3) Notwithstanding that the said lot is "a deliberate forgery" within the meaning of paragraph (2) above the buyer shall have no rights under this Condition where:—
(a) the said Catalogue description at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated there to be a conflict of such opinion; or
(b) it can be established that the lot is a deliberate forgery only by means of scientific processes not generally accepted for use until after publicat of the Catalogue.
(4) The benefit of this Condition which shall not assignable shall vest solely and exclusively in buyer who for the purpose of this Condition shall and only be the person to whom the original invo is made out by Sotheby's in respect of the lot sold.

9 Except insofar as other arrangements may have b made with Sotheby's prior to the sale, the buyer sh pay the aggregate price to Sotheby's and take av the lot purchased from Sotheby's premises at buyer's expense by 4.30 p.m. on the first working after the conclusion of the sale. Any lot not so tak away may be subject to a charge for warehousing. lot purchased shall be claimed or removed until sale has been concluded. The property in a purchased shall not pass to the buyer until he has ma payment in full to Sotheby's of the aggregate pri Nevertheless every lot shall be at the sole risk of buyer from the fall of the hammer. Sotheby's sh not be responsible for loss or damage of any ki whether caused by negligence or otherwise, while a lot is in their custody. If at the expiration of seven d after the date of the sale a lot is not paid for in full a taken away, the sale may be rescinded without a notice being given to the buyer. Sotheby's reserve right to charge interest at a rate not exceeding 0.0 per day on any part of the aggregate price remain unpaid for more than 7 days from the date of the sa

10 Any payments by a buyer to Sotheby's may appropriated by Sotheby's towards any sums ow from that buyer to Sotheby's on any account whate without regard to any purported appropriation by buyer, whether express or implied.

11 In the event of any failure of the buyer to comply w any of the above Conditions, the damages recovera by the seller or Sotheby's from him shall include, not be limited to, any loss arising on any resale of lot, together with the premium charges and expen in respect of both sales, and any money deposited part payment may be applied by Sotheby's in towards discharge of his liability to them.

12 Every sale and all matters connected therew including these Conditions shall be governed by a construed in accordance with the law of England a the buyer hereby submits to the non-exclus jurisdiction of the English courts.

13 In the case of some lots the buyer will be liable to p Value Added Tax on the hammer price and premium. All such lots are indicated with the sign where the tax is payable at the standard rate and w the sign ‡ where the tax is payable at the higher ra

14 The above Conditions and all notices, descriptio statements and other matters in the Catalogue a elsewhere concerning any lot are subject to a statements modifying or affecting the same made the auctioneer from the rostrum prior to any being accepted for the lot.

15 By the making of any bid the buyer acknowledges acceptance of these Conditions and the terms of a Notices and other Conditions in the Catalogue.

CATALOGUE OF

THE HECKETT COLLECTION OF MINIATURES

PART II



101		102		103
104		105		106
	107		108	
109		111		110
112		113		101

THE HECKETT COLLECTION OF MINIATURES

PART II

NOTE:-Throughout this catalogue reference has been made to the following exhibitions:

Albertina, Vienna, 1924
International Exhibition of Miniatures

Carnegie Institute, Pittsburgh, U.S.A., 1954
Four Centuries of Portrait Miniatures from the Heckett Collection

MEMORABILIA

For a recent article on mourning jewellery by Vivienne Becker, see *The Antique Collector*, January, 1977

RICHARD COSWAY (1742–1821)

101 A gentleman's right eye, gold frame in the form of a serpent, inscribed; together with another gentleman's right eye, within a gold frame as a brooch, *oval 2.3cm each* (2)

ENGLISH SCHOOL, *dated 13th March, 1781*

102 An eye miniature, within a navette-shaped gold frame with a white enamel border, mounted as a brooch and inscribed on the reverse: *In precious remembrance of TR, March 13th 1781, 2.7cm*

ENGLISH SCHOOL, *dated 1798*

103 A miniature of the right eye of General Arabin, mounted in the oval bezel of a plain hooped gold ring, *oval 2.5cm*

ENGLISH SCHOOL (*circa 1840*)

104 A young man's right eye, showing a tear, blue sky background, mounted within a navette-shaped gold frame as a brooch with a border of blue and gold enamel, *oval 4cm*

GEORGE ENGLEHEART, *dated 1775*

105 A gold stock pin, the oval bezel inset with a miniature of a young lady called Miss Ramsey, her powdered hair entwined with a blue ribbon and wearing a white dress, *oval 1.9cm*, fitted red leather case with initials *WR* (2)

See frontispiece

ENGLISH SCHOOL (*circa 1820*)

106 A young lady's right eye against a blue background, two-colour gold foliate frame as a brooch, *oval 3.3cm*

See frontispiece

ENGLISH SCHOOL (*circa 1800*)

107 A young lady's left eye, her curling hair falling to the side, mounted within a gold frame as a brooch simulating a serpent, *oval 1.8cm*

See frontispiece

ENGLISH SCHOOL (*circa 1800*)

108 A circular memorial miniature showing a young lady's left eye, mounted within a gold bezel in the form of a snake, the reverse with a hinged glazed locket, *1.9cm diameter*

See frontispiece

ENGLISH SCHOOL (*circa 1780*)

109 A gold memorial ring, the oval bezel inset with a miniature of William Shakespeare, wearing a black doublet and short white lawn collar, surrounded by a band of white enamel inscribed in gold *We ne'er shall see his like*, *oval 1.4cm*

See frontispiece

ENGLISH SCHOOL (*circa 1780*)

110 George III, wearing Garter robes, mounted in the oval bezel of a plain hooped gold ring, *1.5cm*

See frontispiece

GEORGE ENGLEHEART, *attributed to* (*circa 1805*)

111 A gentleman's left eye with a crystal tear, gold frame, mounted as a brooch, *oval 2.5cm*

See frontispiece





114 115

ENGLISH SCHOOL (*circa 1800*)

112 An eye miniature within a paste-bordered gold frame, mounted as a brooch, *oval 1.8cm*

See frontispiece

FREDERICK BUCK (1771–*circa* 1839/40)

113 An eye miniature showing a young lady's right eye mounted in a kidney-shaped gold brooch, *2.3cm*

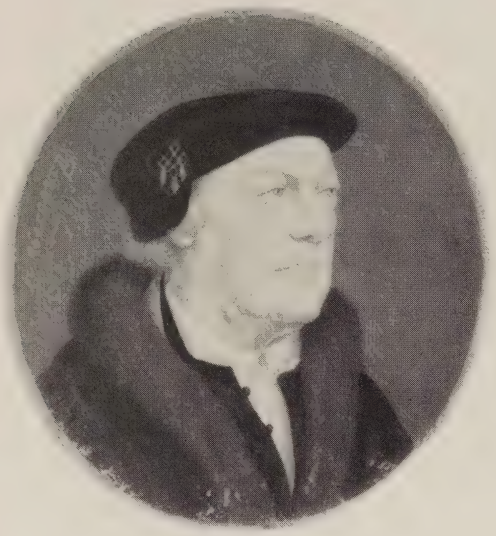
See frontispiece

ENGLISH SCHOOL (*circa 1790*)

114 A young lady weeping over an urn mourning the death of her young child, she dressed in black by a cypress tree, and putti hovering in clouds above, the border with circumscription, the reverse with woven hair, mounted within a gold frame, *5.5cm high*

ANGELICA KAUFFMAN, *School of* (*circa 1790*)

115 A family group, seated on a garden bench beneath an oak tree, in the distance a shepherd resting, painted in sepia tones and mounted, *oval 7.9cm*



116



117

PORTRAIT MINIATURES

GEORGE PERFECT HARDING, *after Holbein (circa 1840)*

116 Sir George Nevill, 5th Baron Bergavenny, wearing a black jewelled cap and dark fur-trimmed jacket over a white vest, blue background with gold border and circumscription, *watercolour on card, 7cm diameter*, unframed

Created KB at the coronation of Richard III in 1483. George Nevill was summoned to Parliament in the 21st year of the reign of Henry VIII as 'George Nevyle de Bergavenny, Chivaler'. At the coronation of Queen Anne Boleyn he was appointed to the office of Chief Larderer.
Another version of this miniature in the collection of the Duke of Buccleuch, previously attributed to Holbein has recently been re-examined and also attributed to Harding

ENGLISH SCHOOL, *after Holbein (mid-19th century)*

117 Henry VIII, wearing a jewelled soft black cap with a white plume, figured grey doublet and red fur-trimmed cloak with the Royal Seal suspended from a chain about his neck, *gouache on vellum, oval 6.8cm*



118

WENCESLAUS HOLLAR, *after Holbein*

118 Jane Seymour, wearing a stiff cap and a red jewelled dress, blue background; together with another of Sir Thomas Gresham *by a 16th century hand*, each miniature *painted on card*, and mounted on the inside of the lid and base of a 16th century English ivory rose-turned case, *5cm diameter, both with restorations*

ISAAC OLIVER, *after (late 18th century)*

119 Ludovick Stuart, 2nd Duke of Lennox and Duke of Richmond, wearing a full beard and moustache, white lace collar and doublet, painted wood frame, *oval 4.5cm*

Ludovick Stuart, second Duke of Lennox and Duke of Richmond (1574–1624), eldest son of Esmé Stuart, first Duke of Lennox and next in succession to the Scottish throne; president of the council during the absence of James VI in 1588, Lord High Admiral 1591; he was made privy councillor and steward of the household following James' accession to the English throne and from thence created Duke of Richmond in 1623



120



121

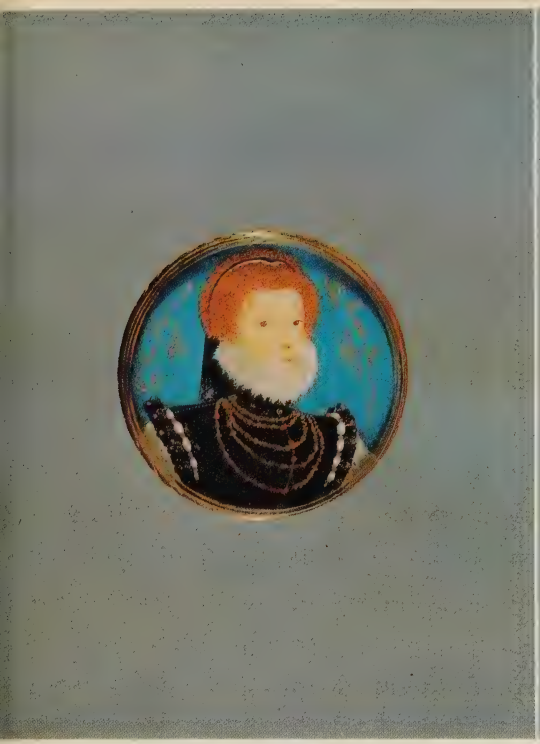
SARAH STANLEY, *signed, inscribed on the reverse Aprill:ye:l: after Nicholas Hilliard (circa 1720)*

120 A young man clasping a hand from a cloud, wearing a grey jewelled hat, black doublet and white lace collar and cuffs, with inscription on either side of his head: ATTICI AMORIS ANO DNI 1588, against a blue background, *painted on ivory or bone*, turned ebony frame within a red leather travelling case, *oval 6.3cm*

After the original by Hilliard in the Victoria and Albert Museum, of which there is also a replica at Castle Howard (reproduced by Lord Ronald Gower *The Great Historic Galleries of England*, vol. 2, 1882).
Mrs. Sarah Stanley was the eldest daughter of Sir Hans and Lady Elizabeth Sloane. She was born in 1697 and married George Stanley in 1719. Sarah died in 1764

FRANÇOIS CLOUET, *School of*

121 A gentleman, wearing a soft black hat and high-necked doublet with a ruff, blue background, *gouache on card* and mounted within a polychrome enamelled gold cagework frame enclosing a black composition ground, *first half of the 17th century, oval, 4.2cm*



122



123

NICHOLAS HILLIARD, *dated 1576*

122 A lady, aged 31, her fair hair adorned with a jewelled cap, wearing a black dress with a gold necklace and a white chemise with a pleated white ruff, blue background with circumscription: ANO . DNI. 1576. ÆTATIS SUÆ. 31, mounted within a gold clasp frame, *3.8cm diameter*

EXHIBITED:
Carnegie Institute, 1954, no. 27, pl. II

FLEMISH ILLUMINATOR (*16th century*)

123 An historical piece of Our Saviour, a minute study showing the Adoration, the Child in the foreground and the Virgin Mary kneeling with hands clasped in prayer, Joseph behind her holding a ring, the three Shepherds to the left, *gouache on vellum* and mounted within a turned jet box, *2cm diameter*

Continued . . .



123 (*enlarged*)

lot 123 continued . . .

PROVENANCE:

Acquired by James Sotheby (1655–1720) and described as 'an historical piece of Our Saviour with several figures in a jet box. 15 (shillings)'

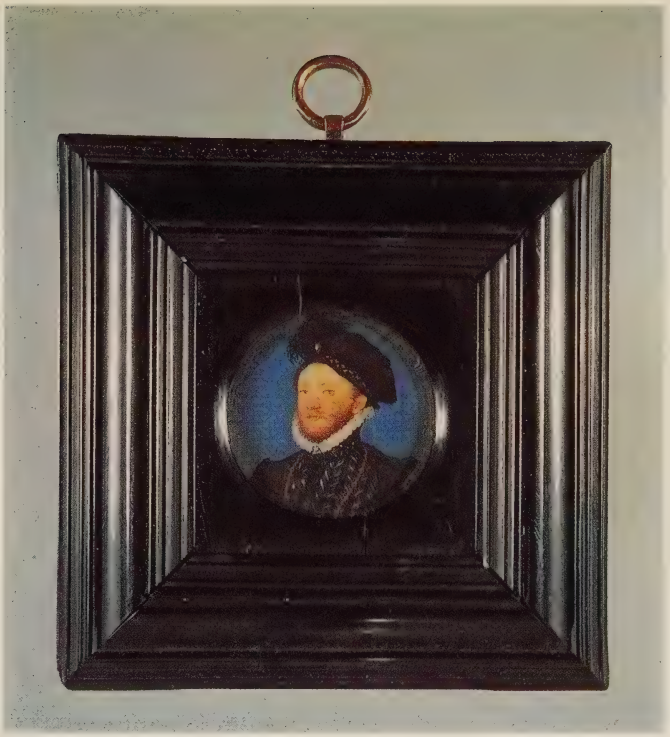
The Sotheby Heirlooms, 11th October, 1955, lot 49 as Hilliard

EXHIBITED:

Victoria and Albert Museum, *Nicholas Hilliard and Isaac Oliver*, 1947, no. 101, and subsequently on loan there till 1955

LITERATURE:

Auerbach (Erna) *Nicholas Hilliard*, 1961, p. 282, pl. 248 and catalogue no. 283. Both Auerbach and Reynolds in the Hilliard Exhibition Catalogue note the resemblance of the style of this miniature to the small-scale miniature portraits of Sir Christopher Hatton but neither confirms an attribution to Nicholas Hilliard. Closer examination of the miniature moreover does not reveal the finer points outlined in Hilliard's treatise



124

NICHOLAS HILLIARD, *signed with monogram NH and dated 1572*

124 A nobleman, aged 33, previously called King James I, wearing a soft black plumed cap and black figured doublet, white ruff and gold chain about his neck, blue background with circumscription: ANO DNI 1572 ÆTATIS SUÆ 33, square ebony frame, *3.8cm diameter*

EXHIBITED:

Carnegie Institute, 1954, no. 26

The late Basil Long *British Miniaturists* records on p. 210 no less than seven signed miniatures by Hilliard, and to this list may be added the present example



126



125

CONTINENTAL SCHOOL (*early 17th century*)

125 A young child holding a parrot, wearing a white lace bonnet with an orange plume, a blue figured dress with a white lace collar and cuffs and a white apron, in her left hand she holds a rose and a coral rattle, later gilt-metal frame, *oval 5.2cm*

PROVENANCE:
Cavendish-Bentinck Collection

EXHIBITED:
Carnegie Institute, 1954, no. 54, pl. I

The miniature was previously attributed to Lavina Teerlinck, the Dutch emigrée who, with her husband settled in England in 1545, but attribution was in all probability based on comparison with the miniatures of two young girls by Isaac Oliver at the Victoria and Albert Museum which were formally ascribed to her, nos. P 146/147–1910.
In general terms oval miniatures do not appear to have been painted before 1570 and the gessoed card on which this miniature is painted was not introduced until the late 1620s

NICHOLAS HILLIARD, *dated 1609*

126 King James I, aged 43 years, with short fair hair, wearing a figured white doublet and stiff white lace collar, with the lesser George suspended from the Garter ribbon about his neck, blue background with circumscription: ANO DNI. 1609 REGNI 43, painted gold border, *oval 4.5cm*

PROVENANCE:

Lord de L'Isle and Dudley, Penshurst, Kent
Lawrence Currie Collection, London, 1953

EXHIBITED:

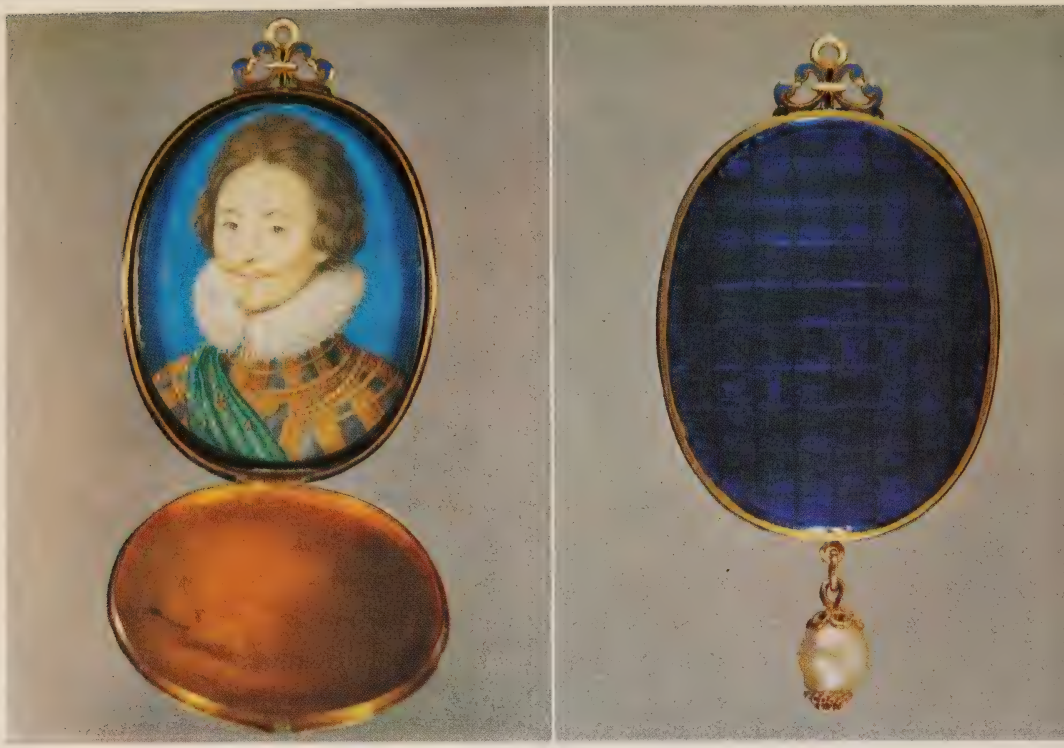
South Kensington Museum, 1862, no. 2213
Burlington Fine Arts Club, 1926, *Late Elizabethan Art in conjunction with the Tercentenary of Francis Bacon*, p. 52, pl. XX, no. 2 (as by Oliver)
Carnegie Institute, 1954, no. 28, pl. III

LITERATURE:

Williamson (G.C.), *History of Portrait Miniatures*, 1904, pl. 567, facing p. 18

Auerbach (Erna), *Nicholas Hilliard*, p. 157 as the earliest dated miniature within the second group of Hilliard's portraits of James I, covering the period 1609–1614. Another dated the following year is in the collection of George Howard, Esq., Castle Howard, Yorkshire

See colour plate opposite



127

ISAAC OLIVER, *signed and dated 1617*

127 A nobleman with brown hair, short beard and fair pointed moustache, wearing gilded armour, a double-pleated white lace collar and a green sash richly embroidered with flowers, against a blue background and mounted within a contemporary hinged blue enamel locket with gold-mounted pearl drop at the base and surmounted by blue and white enamel c-scrolls, *oval 5.2cm*

EXHIBITED:
Carnegie Institute, 1954, no. 37

CONTINENTAL SCHOOL (*circa 1670*)

128 A gentleman with long brown hair, wearing a brown doublet with white slashed sleeves and broad white lace collar, giltmetal frame, *oval 7.5cm*

See illustration opposite



128



129

SIR BALTHAZAR GERBIER, *ascribed to, dated and later inscribed Antwerp 1627 in full on the reverse*

129 A lady, called Mme. Teniers, her long brown hair falling in loose curls to her shoulders, wearing a pearl necklace and earrings, a blue dress and a yellow scarf, mounted in a gilt-metal frame with a foliate border, the reverse engraved, *oval 7.3cm, with restorations*

Written on the reverse *Mme. Teniers/wife of the painter/by Sr Balthazar Gerbier/of Antwerp/1627.*

PROVENANCE:

Edward M. Hodgkins Collection, London
Hans Freiherr von Reitzes Collection, Vienna

EXHIBITED:

Albertina, Vienna, 1924, no. 394
Carnegie Institute, 1954, no. 25

Once described as among the most versatile of artists, Gerbier was a miniaturist, painter, architect, musician, author, adventurer, courtier and diplomatist. He came to England in 1616 to practise miniature painting and became a retainer to the Duke of Buckingham. He accompanied him and Prince Charles to Spain in 1623. The present miniature would have been painted during the time that Gerbier was in touch with Rubens, whom he met in Paris in 1625. It is known that they travelled together and that Rubens lodged at Gerbier's house in London when they returned there in 1629. Gerbier was knighted by Charles I in 1629



131 132 131
130

GERMAN SCHOOL (*circa 1770*)

130 Frederick the Great of Prussia, wearing a blue jacket with a red collar and an Order mounted within a gold locket frame with double border of diamonds, the loop similarly set, *oval 1.5cm*

ALEXANDER COOPER (*circa 1635*)

131 A nobleman and his wife, he with brown hair and black slashed doublet, falling white lace collar and the red sash of an Order, she with long hair dressed in curls, wearing a white dress and gold necklace, mounted as a pair within contemporary gold frames, with ruby, pearl and sapphire pendants, *oval 2.6cm each*

ALEXANDER COOPER (*circa* 1605–1660)

132 A nobleman, with brown hair falling to a white lawn collar trimmed with lace and having a brown beard and moustache, mounted within a fine blue enamel frame with monogram W beneath a crown surmount, *oval 1.5cm*



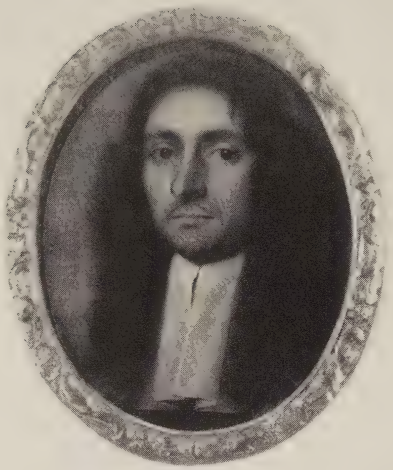
133

DUTCH SCHOOL, *signed possibly IvD (monogram) and dated 1612 in gold*

133 A lady, her brown hair drawn back and dressed with a yellow cap, wearing a fine high white lace ruff and a black figured dress, against a blue background and mounted within a contemporary Spanish gold frame, champlevé enamelled frame with a geometric design in green and white on a black ground, *oval 4.7cm*

ENGLISH SCHOOL *(circa 1670)*

134 A lady, her hair dressed with a pearl fillet, wearing a red dress with a white fichu and red bow at her bosom; together with 15 mica talcs painted with costumes of nuns of various orders to be placed over the portrait, fitted tooled leather case, *oval 8cm* (17)



135



136

FRANCISZEK SMIADECKI (*circa 1660*)

135 A gentleman with long dark hair falling to a white lawn collar, cloud and sky background, *oil on card*, later gilt-metal frame, *oval 6cm*

CORNELIUS JONSON (*circa 1630*)

136 A young girl, her brown hair drawn back, wearing a falling pleated white collar, and black bodice, *oil on copper*, within a brown leather case, *oval 5.5cm*

For a miniature of Sir Dudley Carleton by Jonson, see the Holzscheiter Collection, Sotheby's *Catalogue*, 28th March, 1977, lot 7



137

ENGLISH SCHOOL, *both dated 1588*

137 A pair of Miniatures called Robert Devereux, 2nd Earl of Essex, and his wife, Frances Howard, he with fair hair, wearing a black doublet with white sleeves and a folded linen ruff, she in a black dress with white sleeves and white lace cap, later ormolu frames, *oil on card, each oval 7.5cm*

PROVENANCE:

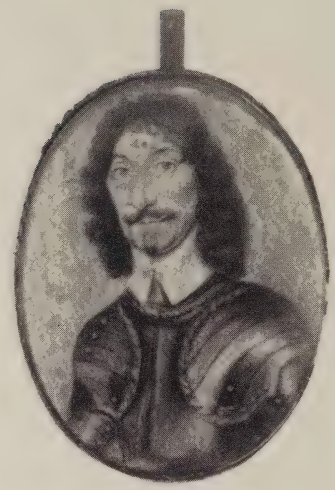
William Phillipps Collection
Sir Charles Wentworth Dilke, Bart., Christie's 1950

EXHIBITED:

South Kensington Museum, London, 1865, *Special Exhibition of Portrait Miniatures*, p. 254, nos. 2753 and 2755.
Carnegie Institute, 1954, nos. 55 and 56, pls. IV and V



138



139

THOMAS FLATMAN (1635–1688), *signed with initials*

138 A young man with fair hair falling to a white collar and black cloak, cloud and sky background, mounted within a silver filigree frame with crown surmount, *oval 6.5cm, poor condition*

SIR ROBERT PEAKE, *signed and dated 1660*

139 A Royalist gentleman, with long dark hair falling to a short white collar and armour, *oval 7.5cm*

This miniature would appear to be the first example of the artist's work hitherto recorded



140



141

PETER CROSS, *signed with initials and dated 1667, and repeated in full on the reverse*

140 Robert Kerr, 4th Earl and 1st Marquess of Lothian, wearing a full wig and armour over a figured doublet and white lace cravat tied with a red ribbon, cloud and sky background to sinister, *oval 7.5cm*

Inscribed on the reverse of the miniature: ye Lord Kerr/1667/Peeter Cros/fecitt.

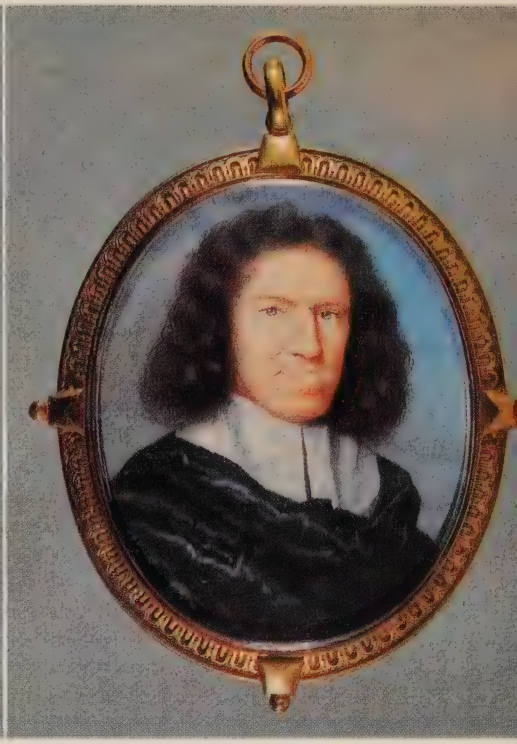
Born in 1636, the eldest son of William, third Earl. Robert was a supporter of the revolution and appointed a privy counsellor to William III. Created marquess by patent on 23rd June, 1701, he died two years later on 15th February, 1703. His wife was Lady Jean Campbell, 2nd daughter of Archibald, 8th Earl and Marquess of Argyll

NICHOLAS DIXON (fl. 1660–1708)

141 A lady, her brown hair dressed in loose curls falling to her right shoulder, wearing a white chemise and brown cloak trimmed with pearls, *oval 7cm*



142



144

THOMAS FLATMAN, *signed and dated 1663*

142 Sir Geoffrey Palmer, Bart., with long brown hair, wearing a black cap and doublet with a white linen collar, cloud and sky background to sinister, gilt-metal frame, the reverse engraved, *oval 6.7cm*

PROVENANCE:

The Rt. Hon. the Earl of Shaftesbury
Edward M. Hodgkins Collection, London
Hans Freiherr von Reitzes Collection, Vienna

EXHIBITED:

Albertina, Vienna, 1924, no. 349
Carnegie Institute, 1954, no. 23, pl. X

Sir Geoffrey Palmer, 1st Bart. (1598–1670), attorney-general; barrister at the Middle Temple 1623; treasurer in 1661; a founder member of Cromwell's Long Parliament, although he later joined the King's party. At the Restoration he was nominated Attorney-General and created a baronet



143

DUTCH SCHOOL (*circa 1640*)

143 A young man with long brown hair, black doublet and white lawn collar with tassels, *oil on copper*, mounted within a gold frame enamelled in relief with naturalistic polychrome flowers and a parrot, *Dutch, second half of the 17th century, oval 6.4cm*

NICHOLAS DIXON, *signed (circa 1675)*

144 Sir George Wakeman, Bart., with brown hair and wearing a black cloak and short white linen collar, grey cloud and sky background, within a gilt-metal frame, the reverse inscribed, *oval 6.6cm*

PROVENANCE:

Colonel Lyons Collection
Hans Freiherr von Reitzes Collection, Vienna

EXHIBITED:

Albertina, Vienna, 1924, no. 281
Carnegie Institute, 1954, no. 19, pl. XI

Sir George Wakeman (fl. 1668–1685), physician. He was imprisoned as a Royalist, *circa* 1659, created a baronet in 1661, appointed physician to the Queen in 1670. Accused by Titus Oates of planning to poison King Charles II in 1678 but acquitted the following year

See colour plate opposite



145



146

SAMUEL COOPER, *signed (circa 1660)*

145 A gentleman, called Sir Henry Vane, with long brown hair and wearing a black doublet and broad white lawn collar, cloud and sky background, gilt-metal frame, the reverse inscribed, *oval 8cm, restoration to left-hand side of jacket*

EXHIBITED:

Albertina, Vienna, 1924, no. 156
Carnegie Institute, 1954, no. 4

LITERATURE:

Foskett (Daphne), *Samuel Cooper*, 1974, p. 130, as Sir Henry Vane, (1612–1662)

An identical miniature from the Hickson Collection and formerly from the Pierpont Morgan Collection was sold in these rooms, 29th March, 1965, lot 40, then said to represent Ludowicke Muggleton (1609–1698). That same miniature was exhibited at the National Portrait Gallery, London, 1974, *Samuel Cooper and his contemporaries* but the identity of the sitter has since been contested. The present miniature does not however compare with Cooper's Sir Henry Vane in the Portland collection at Welbeck Abbey, see *The Walpole Society, vol. IV, no. 64 and pl. VIII.* Thus the identity of the sitter must remain in doubt



147



148

SAMUEL COOPER (*circa 1655*)

146 A young lady, her long brown hair falling to her right shoulder, wearing a pink dress with a white fichu and a blue and grey striped scarf over her shoulder, grey background, *oval 8cm*

See colour plate opposite

JOHN HOSKINS, *signed and dated 1658*

147 Mary Fairfax, later Duchess of Buckingham, her brown hair drawn back and falling in curls to her shoulders, wearing pearls and a low-cut white dress pinned with a sapphire and pearl jewel at her bosom, a blue cloak about her shoulders, blue background, mounted within a scroll-top frame, *oval 6.4cm*

Mary, the eldest daughter of Thomas, 3rd Baron Fairfax, Commander-in-Chief of the Parliamentary Army 1645–50 and afterwards an ardent supporter of the Restoration, married on the 15th September, 1657, George Villiers, 2nd Duke of Buckingham

D.M., *signed and dated 1663*

148 A nobleman with long brown hair, wearing armour and a white knotted cravat, cloud and sky background to sinister, *oval 5.5cm*



149



150

GEORGE VERTUE, *in the style of*, (*circa 1720*)

149 A gentleman with long hair falling to a blue robe, against a brown background and mounted within a turned fruitwood frame, *watercolour on vellum*, inscribed on the reverse of the miniature *Cr/J.J./Irn*, *oval 3.4cm*

The Portland Collection at Welbeck Abbey has a signed miniature by Vertue almost identical in style to the present example

ALEXANDER COOPER (*circa 1605–1660*)

150 Queen Elizabeth of Bohemia, 'the Winter Queen', her fair hair falling to her shoulders, wearing pearl earrings and a brown dress with a black bow at her bosom, *background restored*, mounted within a mid-17th century gold frame, painted with polychrome naturalistic flowers on a white ground enclosing the crowned monogram of the Queen, *oval 4.5cm*

EXHIBITED:

Carnegie Institute, 1954, no. 3

A typical example of Alexander Cooper's work *circa* 1640. Compare with the double-sided marriage portrait by Cooper sold in these rooms, 5th July, 1976, lot 13



151

NICHOLAS DIXON (fl. 1600–1708), *after Cooper*

151 King Charles II, with long dark hair falling to a suit of armour, wearing a white knotted cravat over the blue Garter ribbon, cloud and sky background, *oval 7.5cm, with restoration to collar and background*

PROVENANCE:

Pierpont Morgan Collection, New York
Christie's, Pierpont Morgan Collection, *Catalogue* of Miniatures, 24th June, 1935, lot 24

EXHIBITED:

Carnegie Institute, 1954, no. 5, pl. XVI, as by Samuel Cooper

LITERATURE:

Williamson (G. C.), *Catalogue of the Collection of J. P. Morgan*, 1906, no. 109, p. 98, pl. XIV (as by Cooper)
Williamson (G. C.), *Connoisseur*, January, 1907
Williamson (G. C.), *The Studio*, Spring Number, 1910, pl. VII

Compare with a similar miniature also by Dixon sold at Christie's, 2nd May, 1961, lot 222



152



153

CHRISTIAN RICHTER, *signed with monogram on the reverse, and dated 1706*

152 A youth called Prince William, Duke of Gloucester, K.G., with fair hair, wearing a white vest and blue cloak, gilt-metal frame, the reverse inscribed, *oval 6.5cm*

EXHIBITED:
Albertina, Vienna, 1924, no. 545

This may be taken from a large painting of the Prince, who died, aged 11 years, on the 30th July, 1700

DUTCH SCHOOL (*circa 1680*)

153 William of Orange, with long fair hair falling to his shoulders, wearing a white lace cravat and armour, blue background, *oval 6.8cm*



154



155

NICHOLAS DIXON (fl. 1660–1708)

154 William III as Prince of Orange, with full long brown wig and wearing a white lace cravat and brown cloak, cloud and sky background, engraved gilt-metal frame, the reverse with erroneous inscription, *oval 7cm, the background with restorations*

DAVID DES GRANGES (1611/13–*circa* 1675), *signed with initials*

155 Queen Catherine of Braganza as a shepherdess wearing a large pink hat trimmed with blue ribbons and feathers, and a white dress, a crook to her right, brown curtain background, *oval 8cm*

After the original full-length picture by Huysmans in the collection of Her Majesty the Queen at Windsor

LAWRENCE CROSS(E), *signed (circa 1690/1700)*

156 Arnhold Joost van Keppel, 1st Earl of Albemarle, K.G., wearing a fair wig and armour with a white linen scarf, gilt-metal frame with foliate border, the reverse of the frame inscribed, *oval 9cm*

PROVENANCE:

Charles Wertheimer Collection, London
Hans Freiherr von Reitzes Collection, Vienna

EXHIBITED:

Albertina, Vienna, 1924, no. 179
Carnegie Institute, 1954, no. 17, pl. XIX

LITERATURE:

Born in 1670, the 1st Earl of Albemarle, son and heir of Oswald Van Keppel, accompanied the Prince of Orange to England in 1688 and was created Lord of Voorst 1692. Upon the establishment of William on the English throne Keppel was created on 10th February, 1696, Baron Ashford, of Ashford, Kent, Viscount Bury, Co. Palatine of Lancaster, and Earl of Albemarle

JOHN HOSKINS, *signed and dated 1657*

157 Lady Anne Fanshawe, her brown hair falling to her shoulders, wearing pearl drop earrings and a finely embroidered low-cut dress with a jewelled clasp at her bosom, a blue cloak at her side, church and sky background to sinister, foliage to dexter, mounted in a gilt-metal frame with a foliate border, *oval 6.5cm*

Anne Fanshawe (1628–1680) wife of Sir Richard Fanshawe (1608–1666) diplomatist and author was the eldest daughter of Sir John Harrison of Balls Park, Hertfordshire. Also a Royalist, Anne married Sir Richard at Wolvercote Church, Oxford in May, 1644 and was described by Aubrey as a woman carefully trained in needlework, French, singing, the lute, the virginals and dancing. She loved riding, running and all other active pastimes and was what graver people called 'a hoyting girl' – see *Lady Fanshawe's Memoirs ed.* H. C. Fanshawe, 1905.

For a miniature by Samuel Cooper of Sir Richard Fanshawe, see Sotheby's sale of miniatures, 17th December, 1973, lot 71



156



157



158



159

LAWRENCE CROSS(E), *signed (circa 1710)*

158 A gentleman, called Joseph Addison, wearing a full fair wig, blue cloak and white linen scarf, gilt-metal frame with engraved border, the reverse inscribed, *oval 8.5cm, slight damage to face*

PROVENANCE:
Hans Freiherr von Reitzes Collection, Vienna

EXHIBITED:
Albertina, Vienna, 1924, no. 180
Carnegie Institute, 1954, no. 15, pl. XVIII

LITERATURE:
Bourgoing (Jean de), *English Miniatures*, 1928, colour pl. 20

See colour plate p. 35

RICHARD GIBSON *(circa 1670)*

159 Queen Catherine of Braganza, her fair hair falling in coils to her shoulders, wearing a pearl necklace and a blue dress with a white fichu and jewelled clasps, red curtain background, within a gilt-metal frame, the border chased with scrolling foliage, the reverse inscribed, *oval 8.5cm*

PROVENANCE:
Hans Freiherr von Reitzes Collection, Vienna
Edward M. Hodgkins Collection, London

EXHIBITED:
Albertina, Vienna, 1924, no. 351
Carnegie Institute, 1954, no. 24, pl. XIII, as by Flatman

LITERATURE:
Bourgoing (Jean de), *English Miniatures*, colour pl. 23

For a similar miniature of Catherine of Braganza by Thomas Flatman see the Starr Collection catalogue, illustrated in colour on the cover

See colour plate p. 35



160



161

ENAMELS

CHRISTIAN F. ZINCKE (1683/4–1767)

160 A young lady, her brown hair falling to her right shoulder dressed with flowers, wearing a blue low-cut dress with a white fichu, *enamel*, mounted within a silver frame with a rose-diamond border in an openwork design surmounted by a giardinetto flanked by c-scrolls, the miniature *oval 4.8cm*

PROVENANCE:

Baron Max von Goldschmidt-Rothschild, Frankfurt-am-Main
Parke Bernet Galleries, *Catalogue*, New York, March, 1950, lot 142

EXHIBITED:

Carnegie Institute, 1954, no. 52

CHRISTIAN F. ZINCKE (*circa 1730*)

161 A nobleman with powdered wig, wearing a red jacket over a white vest and lace jabot, *enamel*, within a rose diamond spray border and set in the lid of a box, the spandrels enamelled in translucent blue over concentric engine-turning, within borders of gold paillons and opaque white enamel, later mounted in a gold frame as a pendant, *oval 4.6cm*





162 163

NATHANIEL HONE, *signed and dated 1750*

162 Margaret Woffington, called 'Peg', wearing a white lace bonnet, black cord around her neck and a yellow dress with a ribbon tie across her bodice, *enamel*, bright-cut gold frame, the reverse inscribed, *oval 1.5cm*

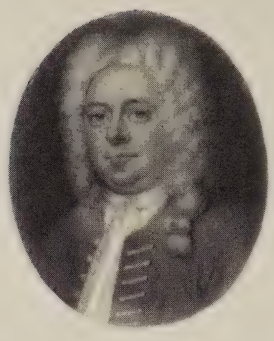
EXHIBITED:
Chicago Institute, 1952
Carnegie Institute, 1954, no. 29, pl. XXI

For another enamel of 'Peg' Woffington by Nathaniel Hone signed and dated 1748, see Sotheby's sale catalogue, 3rd July, 1958, lot 72

CHRISTIAN F. ZINCKE, *signed* (1683/4–1767)

163 A young gentleman in full-bottomed powdered wig and wearing a rich blue cloak and white scarf, *enamel* gold frame, the reverse with glazed compartment to reveal signature, *oval 5.1cm*





164 165

ANDRE ROUQUET (1708–1758)

164 Marianne de Cantillon, *née* Mahony, her dark hair drawn back and wearing a pink dress and grey-green cloak, *enamel*, mounted in a gold frame as a brooch, the reverse inscribed, *oval 4.5cm*

PROVENANCE:
Countess Sophie Pomfoche Collection

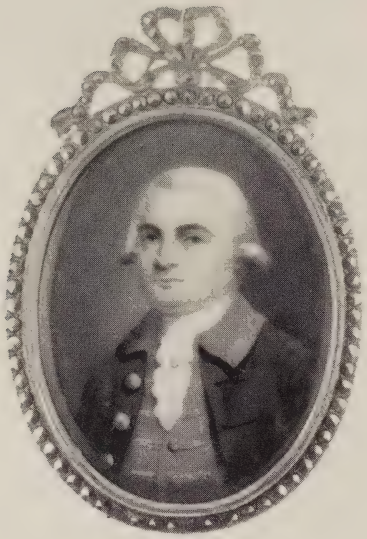
ABRAHAM SEEMAN, *signed and dated 1725 on the reverse*

165 A middle-aged gentleman in a full powdered wig, white scarf and blue jacket with gilt buttons, *enamel*, unframed, *oval 4.5cm*

For an account of the Seeman family see Robert Charleston, *Transactions of the English Ceramic Circle*, 1966, vol. VI, part 2, p. 70; also Eric Benton, 1968, vol. VII, part 3, p. 186

CONTINENTAL SCHOOL (*mid-17th century*)

166 A small enamel miniature of a nobleman wearing a full wig and white lawn collar, *enamel on gold*, *oval 1.2cm*



167



168

HENRY BONE, *signed and dated 1789 on the reverse*

167 A middle-aged gentleman with powdered hair, wearing a rich blue jacket with a red collar over a red waistcoat with gold lacings and a white cravat, *enamel*, mounted within a silver frame, the ribbon-tie surmount applied with cut-steel brilliants, *oval 5.2cm*

HENRY BONE, *signed and dated December 1795*

168 A lady in widow's weeds, *enamel*, unframed, *oval 9.5cm*

PROVENANCE:
Christie's, 29th June, 1953, lot 40

EXHIBITED:
Carnegie Institute, 1954, no. 2



169



170

18TH AND 19TH CENTURY MINIATURES

SIMON JACQUES ROCHARD, *signed and dated June 1815*

169 Arthur Wellesley, first Duke of Wellington, with short dark hair, wearing a scarlet uniform, the Badge and Sash of the Garter and the Badge of the Order of the Bath, mounted within a carved ormolu frame, the surmount in the form of a laurel wreath, *oval 8.3cm*

PROVENANCE:
Professor Dr. Emerich Ullmann Collection, Vienna

EXHIBITED:
Carnegie Institute, 1954, no. 78

LITERATURE:
Grunstein (Dr. Leo), *Die Sammlung Prof. Dr. Emerich Ullmann*

Simon Jacques Rochard fled from France to Brussels to escape conscription and whilst in Brussels on the eve of the battle of Waterloo he was allowed some fifty minutes only to make a series of sketches of the Duke. It was not until afterwards that this and other similar miniatures were painted from the sketches, a similar miniature is at Stratfield Saye

SAMUEL SHELLEY (1750/56–1808), *signed in full on the reverse with Henrietta Street address*

170 Charlotte, wife of Sir Robert Smith, M.P., and her children, mounted in a gold frame, the reverse with green glass on pressed foil ground, *oval 7.5cm*

EXHIBITED:

Musee d'Art et d'Histoire, Geneva, 1906
Albertina, Vienna, 1924, no. 806
Carnegie Institute, 1954, no. 41, pl. XXIII

After the original picture by Reynolds, exhibited at the R.A. in 1787, no. 7, and now in the Metropolitan Museum of Art, New York
See Ellis Waterhouse, *Reynolds*, fig. 272

See colour plate p. 41

R. COSWAY

171 Miss Stafford Jerningham, with powdered hair falling to her shoulders, wearing a white dress, cloud and sky background and mounted within a rose-diamond bordered frame, the ribbon-tie surmount similarly set, the reverse with blue glass and lock of hair, *oval 7cm*

PROVENANCE:

Keppel Collection, London
Hans Freiherr von Reitzes Collection, Vienna

EXHIBITED:

Carnegie Institute, 1954, no. 13, pl. XXV

LITERATURE:

Williamson (G. C.), *History of Portrait Miniatures*, 1904, vol. I, p. 124 and pl. XVIIb, no. 3, as a lady, unknown
Von Boehn, *Miniaturen und Silhouetten*, 1925, fig. 33

See illustration opposite



171



172

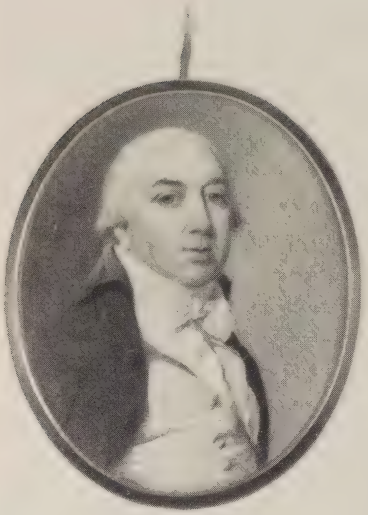
R. COSWAY, *with signature and dated 1789 in full on the reverse*

172 Henrietta Dundas, Viscountess Duncan, her powdered hair dressed with a pearl band, wearing a white dress with a yellow ribbon at her waist, mounted within a gem-set frame with ribbon-tie surmount, the reverse with a glazed aperture to show full signature, *oval 6.8cm*

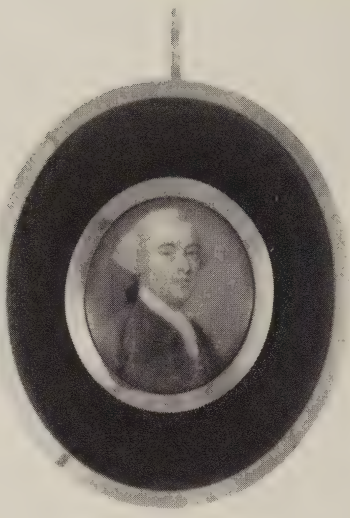
PROVENANCE:
Count de Castellane Collection, Paris

EXHIBITED:
Carnegie Institute, 1954, no. 12, pl. XXIV, as Henrietta Dalrymple, wife of Admiral Viscount (*sic*) of Camperdown

Henrietta Dundas married 1777 Admiral Duncan created 1797 Viscount Duncan of Camperdown. It was strongly felt at the time that this reward was inadequate but only forty years later was their surviving son raised to the dignity of an Earl as Earl of Camperdown



173



173
(back)



174

GEORGE ENGLEHEART (1750/3–1829), *signed, and* GERVASE SPENCER (d. 1763), *also signed*

173 A double miniature, the one side showing a gentleman *by George Engleheart*, with powdered hair *en queue*, wearing a white waistcoat and cravat and a black jacket, the other with a smaller enamel of a gentleman *by Gervase Spencer*, with powdered hair *en queue*, wearing a red waistcoat embroidered with gold and a matching jacket, blue glass surround, *oval 6.5cm*

PROVENANCE:
Christie's, 29th October, 1952, lot 165

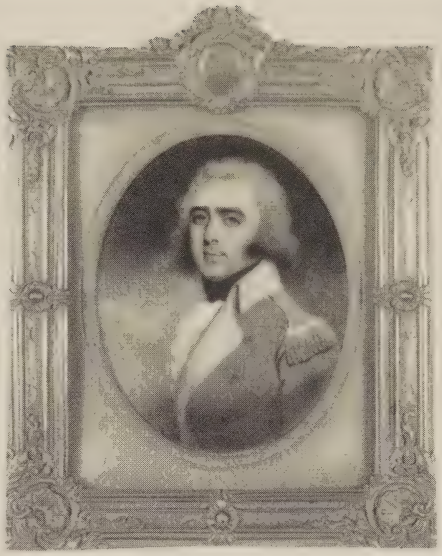
EXHIBITED:
Carnegie Institute, 1954, no. 21

ANDREW PLIMER, *signed with initials and dated 1787*

174 A lady, head and shoulders in profile to dexter, her grey hair dressed with a white scarf, wearing a matching dress and black shawl, gold frame, *oval 5.5cm*



175



176

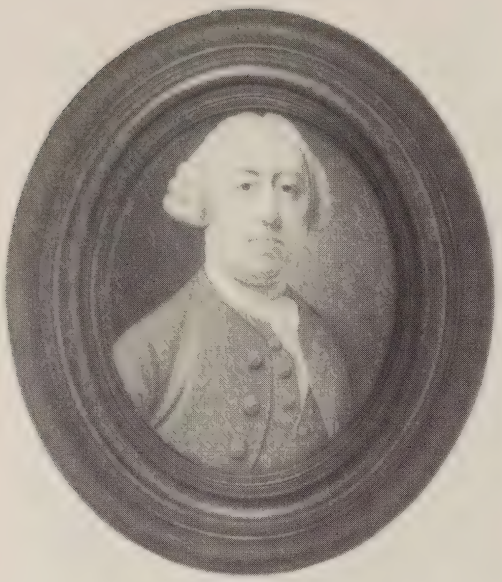
RICHARD COSWAY (1742–1821)

175 George IV when Prince of Wales, with short powdered hair and wearing armour with the blue Sash of the Garter, *watercolour on paper* and mounted within a silver frame chased with shells at the angles and flanked by leafage, pricked with husks within moulded borders, cartouche engraved with royal cypher of George IV, *rectangular 10.8cm*

According to an inscription on the reverse in the hand of Lady Priscilla Wellesley, the miniature was given by the King to her mother, the Countess of Mornington

JOHN BARRY (fl. 1784–1827)

176 An officer, almost half-length, with powdered hair, wearing a scarlet jacket with yellow facings and silver epaulette, over a white jabot and black stock, within a chiselled ormolu frame *by John Miers, oval 8cm*



177



178

BERNARD LENS, *School of (mid-18th Century)*

177 A gentleman, wearing a powdered wig and brown waistcoat and jacket over a white jabot and vest, turned wood frame, *oval 5.7cm*

PROVENANCE:
Dr. G. C. Williamson Collection, no. 135

WALTER LETHBRIDGE, *signed on the reverse, (circa 1810)*

178 A young lady, almost half-length, wearing a white dress and gold necklace, her dark hair entwined with a long white chiffon veil, papier-mâché frame, *oval 7cm*

RICHARD COSWAY (*circa 1790*)

179 Anne, Countess of Mountnorris, wearing a white turban and a pale yellow cloak trimmed with fur and tied at the bosom with a white ribbon, over a white dress, cloud and sky background, gold frame, *oval 7.6cm*

Anne, Lady Mountnorris (1774–1835), was the eighth daughter of William, 2nd Viscount Courtenay, *de jure* 8th Earl of Devon. She married on the 6th September, 1790 George, 2nd Earl of Mountnorris, and predeceased her husband, who died in 1844.

Another version is in the Edward B. Greene Collection, Cleveland Museum of Art, *Catalogue*, no. 9, pl. 17

See colour plate opposite



179



180

RICHARD COSWAY (1742–1821)

180 An unfinished miniature of H.R.H. the Prince of Wales, afterwards George IV wearing the Star of the Garter, cloud and sky background, mounted within a half-pearl bordered gold frame, the reverse inscribed, *oval 9.5cm*

PROVENANCE:
Hans Freiherr von Reitzes Collection, Vienna
Edward M. Hodgkins Collection, London

EXHIBITED:
Albertina, Vienna, 1924, no. 167
Carnegie Institute, 1954, no. 8

LITERATURE:
Bourgoing (Jean de), *English Miniatures*, colour, pl. 30



181



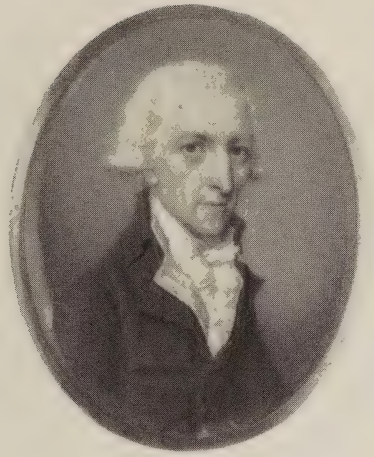
182

GERVASE SPENCER, *signed and dated 1758*

181 A young girl, her brown hair dressed with a spray of blue flowers, wearing a blue ribbon round her neck and a matching dress adorned with white lace, mounted within a blue enamel and foliate-bordered gold frame, *oval 2.8cm*

JAMES SCOULER, *signed and dated 1765*

182 A youth wearing a blue jacket with gilt buttons over a matching waistcoat and white jabot, green background, mounted within a gold frame as a brooch, *oval 3.8cm*



183



184

JAMES SCOULER, *signed and dated 1793*

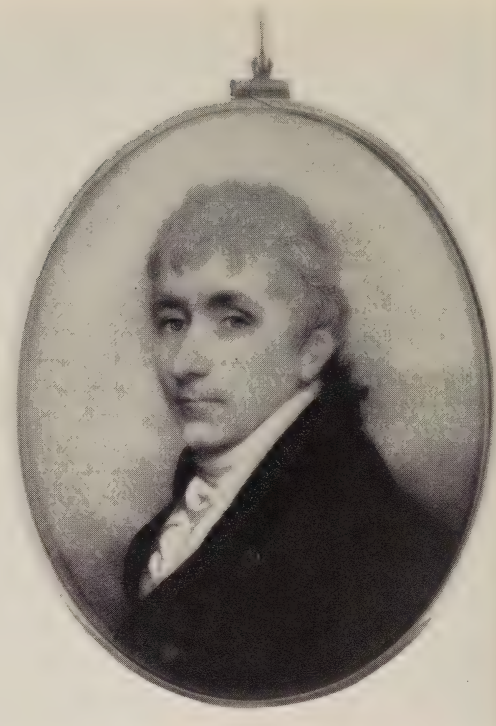
183 A gentleman, almost half-length, with grey hair, wearing a brown jacket over a yellow and white striped waistcoat and white cravat, gold frame, mounted as a brooch, the reverse with blue glass, *oval 5.8cm*

SIGNED WITH INITIAL C, *in the manner of William Wood*

184 A lady with powdered hair, wearing a white dress with a high pleated collar and pearl necklace, cloud and sky background, gilt-metal frame, *oval 6cm*



185



186

S. SHELLEY (*circa 1790*)

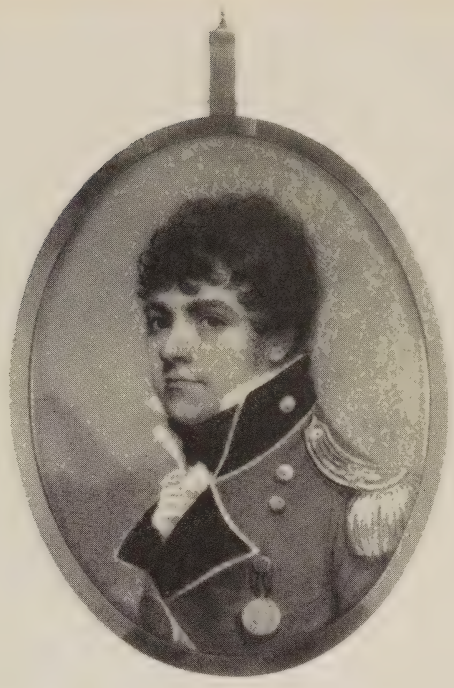
185 A young lady with brown hair, wearing a white loosely-fitting gown with a blue sash, mounted within a gold frame with an openwork garland border set with rose-diamonds, *oval 7cm*

ANDREW PLIMER (*circa 1800*)

186 A gentleman with powdered hair *en queue*, wearing a blue jacket with a black collar and large blue buttons over a white vest and cravat, gold frame, the reverse with coiled hair on opalescent glass ground, *oval 7.9cm*



187



188

CHARLOTTE HADFIELD, *attributed to* (*circa 1795*)

187 A young lady, her powdered hair falling to her shoulders, wearing a pearl necklace, white dress and a grey sash, cloud and sky background, the reverse with amorous epigram surrounded with a lock of hair, *oval 7cm*

Charlotte Hadfield was sister-in-law to Richard Cosway

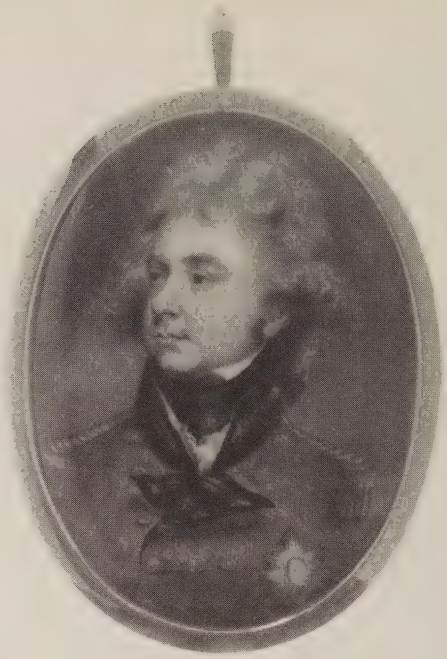
A signed miniature dated 1793 was sold in these rooms, 29th April, 1974, lot 44, from the late J. H. Barnes collection

ADAM BUCK, *signed and dated 1802*

188 A young officer of the 50th Foot with dark hair and wearing a scarlet uniform with black collar and lapels and a silver epaulette, mounted in a gold frame, the reverse with woven hair, *oval 7.2cm*



189



190

WILLIAM PETHER, *signed with initials, circa 1790*

189 A young lady, half-length, with a mass of brown hair falling to her shoulders, wearing a white dress, the loosely-fitting sleeves adorned with blue ribbons, cloud and sky background, bright-cut silver-gilt frame, the reverse with monogram *DK* on woven hair ground, *oval 8.8cm*

R. COLLINS (1755–1831), *after Beechey*

190 H.R.H. Prince Frederick, Duke of York, wearing a scarlet uniform with blue facings and gold epaulettes, the Star of the Garter pinned to his breast, sky background, gold frame, the reverse with vacant glazed compartment, *oval 8cm*

JOHN SMART, *signed and dated 1788 I*

191 Mrs. Charlotte Anne Edmonstone, *neé* Friell, her dark brown hair dressed in curls and falling to her shoulders, wearing a white dress with a turquoise sash and white lace-edged fichu, grey cloud and sky background, mounted within a bright-cut gold frame, the reverse with central compartment with monogram AE in gold on a woven hair ground, *oval 7cm*

EXHIBITED:

Carnegie Institute, 1954, no. 43

Continued . . .



191



192

Lot 191 continued . . .

LITERATURE:

Foskett (Daphne), *John Smart*, p. 66

Charlotte Anne, daughter of Philip Friell, was born in 1765 and married Neil Benjamin Edmonstone in 1803, the year in which her husband went to India on commission to the East India Company as a translator. He was soon attached to the secretariat at Calcutta and was appointed Persian translator to the Government by Lord Cornwallis in 1789. He was also private secretary to the Marquess Wellesley, when Governor General of India and accompanied him to Madras in 1799

JOHN SMART, *signed and dated 1787 I*

192 A Mogul prince wearing a white and gold turban trimmed with pearls and a gold Jama over a white vest, bright cut gold frame, *oval 5.5cm*

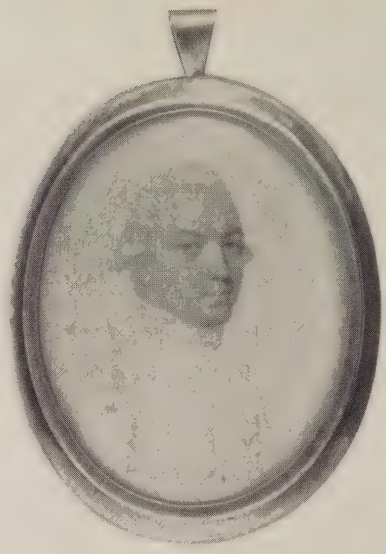
EXHIBITED:

Carnegie Institute, 1954, no. 42

During the majority of his time in India Smart remained in Madras where he was busily employed as miniature painter to Muhammed Ali, the Nawab of Arcot and his family. His services were also in great demand by Government officials, officers and directors of the East India Company and other European residents



193



194

JOHN SMART (1742–1811)

193 Possibly Miss Elizabeth Voisy, *a study sketch in watercolour on card*, with high-piled hair and fair complexion, gilt-metal mount, *5.8cm diameter*

PROVENANCE:
Dyer Collection, great-granddaughter of the artist, Christie's, 26th November, 1937

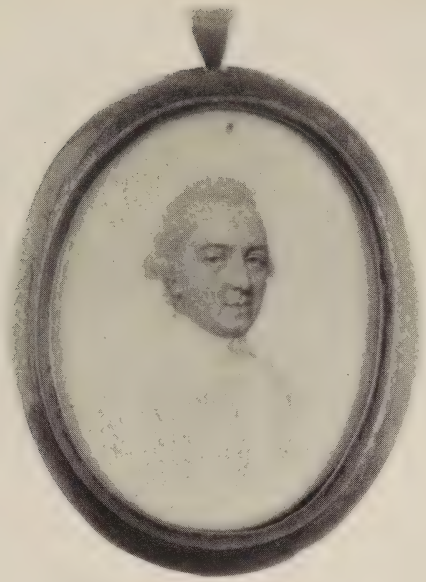
EXHIBITED:
Carnegie Institute, 1954, no. 48, pl. XXII

JOHN SMART (1742–1811)

194 A gentleman, *a study sketch in watercolour on card*, the costume outlined in pencil, gilt-metal frame, the reverse with inscription, *oval 5.1cm*

PROVENANCE:
Busteed Collection, great-granddaughter of the artist, Christie's, 17th December, 1936, lot 15

EXHIBITED:
Carnegie Institute, 1954, no. 46



195



196

JOHN SMART (1742/3–1811)

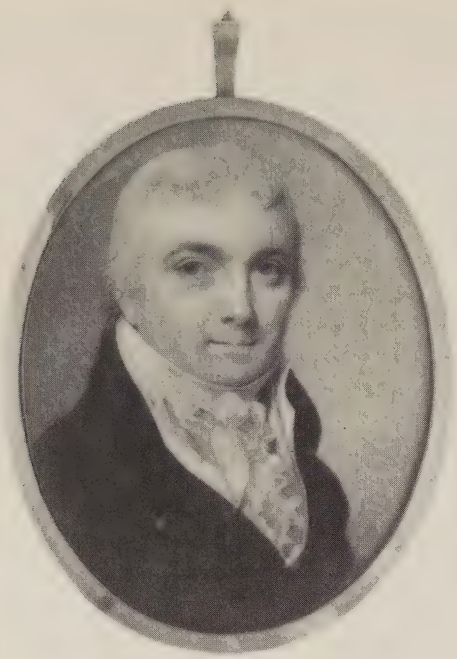
195 A gentleman, *a study sketch in watercolour on card*, the costume sketched in pencil, gilt-metal frame, the reverse inscribed, *oval 5.6cm*

JOHN SMART (1742–1811)

196 Mrs. Lloyd, *a study sketch in watercolour on card*, her hair dressed with blue and white plumes and wearing a pale blue satin dress trimmed with fur, white slashed sleeves and white lace about the bodice, framed and mounted, *oval 6.4cm*

PROVENANCE:
Dyer Collection, Christie's, November 26th, 1937

EXHIBITED:
Albertina, Vienna, 1924



197



198

GEORGE ENGLEHEART, *signed with initial, circa 1805*

197 A gentleman with powdered hair, wearing a blue jacket with gilt buttons and a black collar over a white vest and cravat, cloud and sky background, gold frame, the reverse with vacant glazed aperture, *oval 7.8cm*

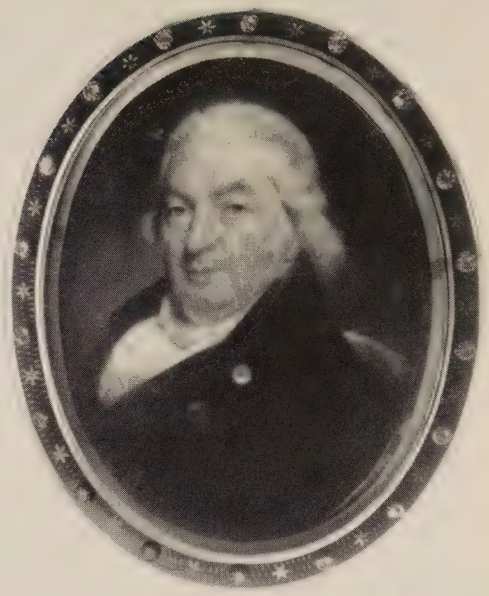
EXHIBITED:
Carnegie Institute, 1954, no. 20, pl. XXVI

J. DOWNMAN (1750–1824)

198 Lady Banks, her brown hair dressed with a white scarf, wearing a white dress with a pleated bodice and fichu, cloud and sky background, mounted within an openwork border with half-pearls and rose-diamonds, the reverse with woven hair and monogram CB on opalescent glass ground, *oval 7cm*



199



200

JOHN HAZLITT, *in the manner of*

199 Miss Chambers, with mid-brown hair falling to her shoulders, wearing a white gown with lilies of the valley at her bosom, mounted within a gem-set border, (one collet vacant), the gold back inscribed, *oval 7cm*

PROVENANCE:
Pollak Collection, Vienna

EXHIBITED:
Carnegie Institute, 1954, no. 40

JOHN COMERFORD (*circa* 1770–1832)

200 A gentleman, seated, with grey hair, wearing a blue double-breasted jacket with gilt buttons, mounted within a gold frame, the border applied with a broad band of blue enamel set with alternating collet-set diamond chips and gold stars within narrow bands of white enamel, *oval 6.7cm*

BARRY, John
His dates are unknown, but he worked in London and exhibited at the Royal Academy 1784–1827.

BONE, Henry
b. Truro 1753 *d.* London 1834. Exhibited at the Royal Academy 1781–1834. Became an A.R.A. 1801 and R.A. 1811. Patronised by Kings George III, George IV and William IV.

BUCK, Adam
b. Cork 1759 *d.* London 1833. Brother to Frederick Buck (*q.v.*). Worked for some years in Cork and Dublin painting miniatures and portraits in watercolour. Moved to London 1795 and exhibited at the Royal Academy 1795–1833.

BUCK, Frederick
b. Cork 1771 *d. c.* 1839/40. Brother to Adam Buck (*q.v.*). May have studied at the Dublin Society's Schools. Worked in Cork and is best known for his portraits of military men.

COMERFORD, John
b. Kilkenny *c.* 1770 *d.* Dublin 1832. Studied at the Dublin Society's Academy. Lived at Kilkenny, working for brief periods in Dublin, finally settling there in 1802. Exhibited at the Royal Academy 1804 and 1809. Member of the committee of the Society of Artists, Dublin and elected its Vice-President in 1811.

COOPER, Alexander
d. Stockholm 1660. Elder brother of Samuel Cooper (*q.v.*) and nephew of John Hoskins (*q.v.*). A pupil of Peter Oliver and worked initially in Amsterdam. Summoned by Queen Christina to Sweden *circa* 1647. Allegedly at Copenhagen in 1656.

COOPER, Samuel
b. 1609 *d.* 1672. Pupil of his uncle, John Hoskins (*q.v.*). Cooper was the foremost English miniaturist of the 17th century. He was patronised by Oliver Cromwell and after the Restoration became King's Limner to King Charles II.

COSWAY, Richard
b. Okeford, Devon, 1742 *d.* London 1821. Entered the Royal Academy Schools 1769. Exhibited at the Royal Academy 1770–1806. A.R.A. 1770, R.A. 1771. Miniature painter to George, Prince of Wales, but lost the position when the Prince became Prince Regent in 1811.

CROSS(E), Lawrence
Possibly brother to Peter Cross (*q.v.*), exact date of birth unknown but probably prior to 1653 as he is reputed to have been over seventy when he died in 1724. One of the artists working at the end of the seventeenth and beginning of the eighteenth centuries. He was also a collector of miniatures and pictures.

CROSS, Peter
Possibly the brother of Lawrence Crosse (*q.v.*) whose style is almost identical.

Des GRANGES, David
b. 1611/13 *d. c.* 1675. Employed by both King Charles I and King Charles II, being appointed Limner in Scotland to the latter in 1651.

DIXON, Nicholas
fl. c. 1667 – after 1707/8. Painted in miniature both figures and portraits, some of which were copies after larger pictures. Worked in London and enjoyed an aristocratic clientele. Appointed Limner to King Charles II in succession to Samuel Cooper (*q.v.*) and Keeper of the King's Picture Closet.

ENGLEHEART, George
b. 1750/53 *d.* Blackheath 1829. A pupil of George Barrat, R.A., and Sir Joshua Reynolds, he entered the Royal Academy Schools in 1769 and exhibited at the Royal Academy 1773–1822.

FLATMAN, Thomas
b. London 1637 *d.* London 1688. Educated at Winchester and New College Oxford, where he was elected a Fellow in 1656. Called to the Bar 1662, though he may not have practised law. A distinguished miniature painter and literary scholar. Gave lessons to Charles and Bartholomew Beale.

GERBIER, Sir Balthazar
b. Middelburg 1592 *d.* Hamstead Marshall, Berkshire 1667. May have been a pupil of Hendrik Goltzius. In the service of Prince Maurice of Orange 1615 and the following year came to England where he practised miniature painting. Also an able linguist, architect, musician, author and diplomat. Accompanied the Duke of Buckingham and Prince Charles to Spain in 1623 and was knighted by the latter when King in 1628. Was sent by King Charles as envoy to Brussels in 1631. Moved to Holland in 1652.

GIBSON, Richard
b. 1615 *d.* London 1690. A dwarf and page to King Charles I. Influenced by Lely. Patronised by the Earl of Pembroke. In Holland from 1677 where he taught Princess Mary of Orange.

HADFIELD, Miss Charlotte
Dates unknown; sister in law to Richard Cosway (*q.v.*).

HARDING, George Perfect
b. c. 1780 *d.* Lambeth 1853. Exhibited at the Royal Academy and Society of British Artists 1802–1840. Fellow of the Society of Antiquaries. Worked in London and visited country houses where he made copies in watercolour of oil portraits.

HILLIARD, Nicholas
b. Exeter 1547 *d.* London 1619. The first important English miniature painter. son of an Exeter goldsmith. Trained with his brother, Lawrence, under his father as a jeweller and goldsmith. Left the family workshops and was admitted to the Court of Elizabeth as her limner and executed her second Great Seal.

HONE, Nathaniel
b. Dublin 1718 *d.* London 1784. Came to England as a young man and made his living as an itinerant portrait painter. Settled briefly in London. Studied in Rome, 1750, became a member of the Academy of Florence 1752, in which year he returned to England. Exhibited at the Society of Artists, of which he was one of the earliest members, 1760–1768. Was a founder member of the Royal Academy and exhibited there 1769–1784.

HOSKINS, John
d. London 1664/5. Uncle of Samuel Cooper (*q.v.*) whom he taught. Appointed limner to King Charles I in 1640.

JONSON (JANSEN), Cornelius
b. 1593 *d.* 1661/2. A contemporary of John Hoskins (*q.v.*). His family came from Cologne, settled in Antwerp and from there moved to London. Left England for Holland in 1643. Painted miniatures in oil on copper, but is best known for his full size oil portraits.

LETHBRIDGE, Walter Stephens
b. Charlton, Devon 1771/2 *d.* Plymouth 1831. Apprenticed to a house painter and later assisted an itinerant artist. Went to London. Said to have been a pupil of the Royal Academy Schools but there is no evidence to support this. Exhibited at the Royal Academy and the Society of British Artists, 1801–1829. Worked in London and in Canterbury, 1805.

M., D.
fl. c. 1659–1676. An unpretentious artist signing with the monogram DM. He worked in England and at least 17 miniatures by this hand are extant including a superbly painted large miniature of a man with his dog in the Buccleuch Collection.

OLIVER, Isaac
b. Rouen *d.* London 1617. Fled to England 1568 to avoid religious persecution. Apprenticed to Nicholas Hilliard (*q.v.*). In 1604 was limner to the Queen. He was also attached to the household of Prince Henry. His earliest known miniature is thought to be one dated 1588.

PEAKE, Sir Robert
b. c. 1592 *d.* London 1667. Son of Robert Peake, Sergeant-Painter to King James I. Miniature painter, engraver and print-seller. Fought for the Royalists during the Civil War. Knighted 1645. Exiled but returned to England at or after the Restoration.

PETHER, W.
b. 1731 or 1738 *d.* Bristol 1821. Exhibited at the Free Society and Society of Artists, 1761–1780. A member and in 1776 a director of the latter. Exhibited at the Royal Academy, 1781–1794. Worked in London, Richmond (Surrey), Nottingham and Bristol where he settled in 1804, working as a drawing master and picture restorer.

PLIMER, Andrew
b. Wellington, Salop 1763 *d.* Brighton 1837. Came to London in 1781 and became man-servant to Richard Cosway (*q.v.*). Left Cosway in 1785 and set up on his own. Worked in London, Exeter and Scotland and exhibited at the Royal Academy 1786–1830.

RICHTER, Christian
b. Stockholm 1678 *d.* London 1732. Apprenticed as a goldsmith 1695–1698 and studied metal engraving. Visited Berlin and Dresden. Came to London in 1702. An excellent miniaturist, often copying in miniature works by Lely, Kneller, Dahl and Cooper.

ROCHARD, Simon Jacques
b. Paris 1788 *d.* Brussels 1872. Entered the Academie des Beaux-Arts, Paris, 1813. Escaped to Brussels to avoid conscription and developed a distinguished clientele there. Settled in Brussels 1846. Exhibited at the Brussels Salon, 1848–1869, at the Paris Salon, 1852, and the Paris Exhibition, 1867.

ROUQUET, Jean André
b. Geneva 1701 *d.* Charenton 1758. Went to London *c.* 1726 where he worked successfully for nearly 30 years. In 1750/51 he went to Paris, becoming a member of the Académie Royale in 1753 and exhibiting at the Paris Salon 1753–1757. In 1755 he published *L'Etat des Arts en Angleterre.*

SCOULER, James
b. London *c.* 1740 *d.* London 1812. Exhibited at the Royal Academy 1780–1787.

SEAMAN (SEEMAN), Abraham
fl. 1724–1741. An enamel miniaturist working in England during the first half of the 18th century. He had a brother Noah, also an enameller.

SHELLEY, Samuel
b. London 1750/56 *d.* London 1808. Entered the Royal Academy Schools 1774. Exhibited at the Royal Academy 1774–1804.

SMART, John
b. 1742/3 *d.* London 1811. Exhibited at the Royal Academy 1797–1811. Went to India in 1785 where he worked in Madras, Bombay and Bengal. He returned to England in 1795 and remained in London until his death. He took a leading part in the affairs of the Society of Artists, becoming its President in 1778.

SMIADECKI, Franciszek
17th Century miniaturist painter in oil on copper, thought to have been of either Russian or Polish origin and to have been taught in Sweden by either Alexander or Samuel Cooper (*q.v.*).

SPENCER, Gervase
d. London 1763. Painted miniatures on ivory and enamel. Exhibited at the Society of Artists 1761–1762.

STANLEY, Sarah
b. c. 1697 *d.* 1764. Elder daughter of Sir Hans and Lady Elizabeth Sloane. Married George Stanley in 1709.

ZINCKE, Christian Friedrich
b. Dresden 1683/4 *d.* London 1767. Studied enamelling under Charles Boit in England. Painted enamel miniatures after oil paintings by Kneller, Lely, etc., and from life, obtained patronage of Royalty and had a distinguished clientele.

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The price shown is the hammer price and subject to a 10% premium.

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102	220.00	137	1350.00	171	1600.00
103	130.00	138	190.00	172	1100.00
104	320.00	139	120.00	173	1000.00
105	320.00	140	5000.00	174	350.00
106	95.00	141	620.00	175	400.00
107	130.00	142	4000.00	176	600.00
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120	420.00	155	1800.00	189	380.00
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122	7000.00	157	8000.00	191	5800.00
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126	5200.00	160	1450.00	194	450.00
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128	400.00	162	1050.00	196	750.00
129	650.00	163	1100.00	197	900.00
130	1050.00	164	700.00	198	550.00
131	780.00	165	220.00	199	650.00
132	400.00	166	100.00	200	500.00
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